



GAIETY

Theatre Dublin

12th April to 1st May, 1982

Dublin Grand Opera Society

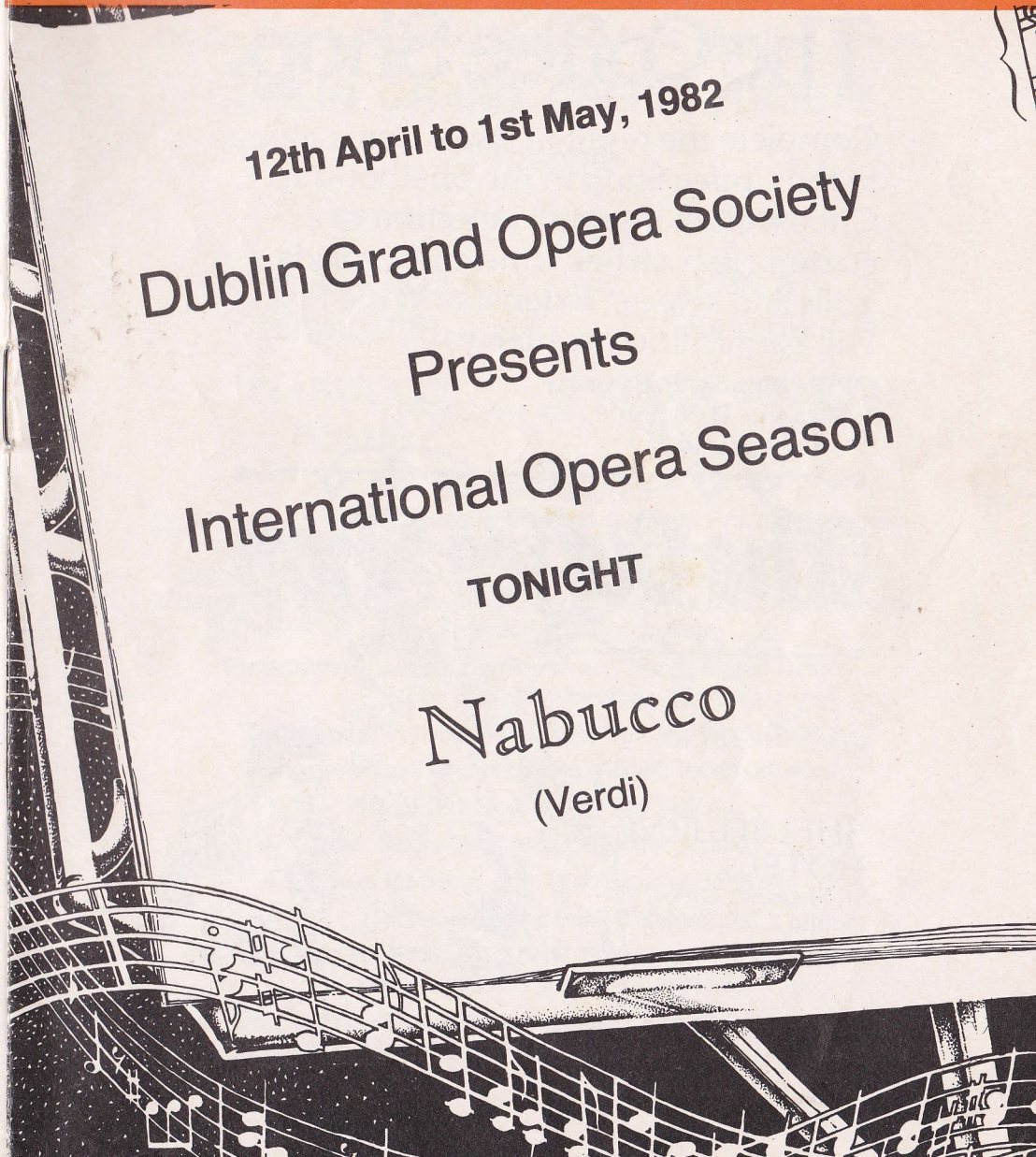
Presents

International Opera Season

TONIGHT

Nabucco

(Verdi)



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after the show*

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GAIETY THEATRE

SOUTH KING STREET, DUBLIN 2

Telegrams: Gaiety Theatre Telephone: 771717

Directors:

Eamonn Andrews, Lorcan Bourke,
Dermot Caffery, Joe Kearns.

Resident Manager: Joe Kearns

Commencing Monday 12th April, 1982. Nightly 7.30 p.m.

DUBLIN GRAND OPERA SOCIETY

Presents

International Opera Season

LA FAVORITA
(Donizetti)

TOSCA
(Puccini)

NABUCCO
(Verdi)

L'ELISIR d'AMORE
(Donizetti)

GUEST ARTISTES

Ugo Benelli; Antonio Bevacqua; Lorenza Canepa; Brendan Cavanagh;
Dublin City Ballet; Giorgio Gatti; Peter McBrien; Sean Mitten;
Michele Molese; Licinio Montefusco; Frank O'Brien; Attilio D'Orazi;
Marie Claire O'Reirdan; Maurizio Picconi; Mary Sheridan; Marta Taddei;
Aurio Tomicich; Kumiko Yoshii.

Conductors: Napoleone Annovazzi, Proinnsias Ó Duinn,
Giovanni Veneri.

Producers: Tom Hawkes, Dario Micheli, Paddy Ryan.

Designers: Paul Hernon, Dario Micheli, Patrick Murray.

Stage Director: Patrick McClellan.

Asst. Stage Director: Josephine Scanlon.

Chorus Masters: John Brady, Luciano Pelosi.

Choreographer: Babil Gandara.

THE RADIO TELEFIS EIREANN SYMPHONY ORCHESTRA

by kind permission of the RTE Authority.

*Latecomers will not be seated during music. The management reserve
the right to make unavoidable alterations without notice.*

NABUCCO

GIUSEPPE VERDI, 1813-1901

ACT I

The scene is set in the Temple at Jerusalem. A group of Hebrew and Levites enter, expressing alarm at the impending attack by the Assyrians under their leader Nabucco. Zaccaria, the High Priest, enters with Nabucco's daughter Fenena as prisoner, declaring that God has put her into his hands as a hostage through whom they may be able to win deliverance. The chorus sing a song of thanksgiving. Ismaele enters announcing the immediate approach of the Assyrians and the chorus sing a prayer for aid. Fenena is handed over to Ismaele for safe-keeping, and they are left alone on the stage. It transpires that Ismaele had been Ambassador in Babylon and had met and fallen in love with Fenena there; at this moment Abigaille, Fenena's reputed sister, enters at the head of Babylonian warriors who, disguised as Israelites, had succeeded in capturing the temple. She reproaches her sister for indulging in romance at that moment and threatens her with death instead. Going to Ismaele she tells him that, when he had been in Babylon, she too had fallen in love with him, and that, if he returned her love, he might still save his people. She continues in this strain and is joined in a Trio by Ismaele who declares that he cannot surrender his life to her, but pleads for his people, and by Fenena, who calls on the God of Israel to hear her prayer, not for herself but for others.

An excited group of Israelites rushes in with the news that Nabucco is at hand; he straightaway appears at the door of the Temple. Zaccaria seizes Fenena and threatens to slay her if Nabucco profanes the Temple. Nabucco declares that if he dies he will drown Zion in a sea of blood, while Fenena pleads with him for mercy for the Hebrews; Nabucco calls the Israelites his vassals and taunts them that their God had not come to their aid. Zaccaria renews his threats to kill Fenena, but Ismaele interposes and frees her and she takes refuge in her father's arms. Nabucco now, freed from his fear for her, gives free rein to his rage and orders the slaughter of the Israelites.

ACT II

Scene I: Abigaille reveals that she has become possessed of a document that proves she is of slave origin and not the legitimate daughter of Nabucco. She is furious that, in Nabucco's absence at war, Fenena has been appointed regent; she declares that she too once had a heart open to joy and success, but who can restore that now? The Priest of Baal enters, declaring that Fenena has set the captive Hebrews free; he offers to support her if she wishes to seize the throne and oust Fenena and Nabucco; she accepts.

Scene II: Zaccaria announces that he has been made the instrument of God to enforce the power of the law over the infidel. Ismaele enters and, in an impressive scene, has a curse laid on him by the Levites for his treachery in freeing Fenena. She and Zaccaria now arrive with Anna, who begs the Levites to spare Ismaele. At this moment Abdallo comes in announcing the false news of Nabucco's death and reporting the support of the people for Abigaille. The latter enters and

demands the crown from Fenena, only to be interrupted by Nabucco who seizes the crown and places it on his own head. The chorus sing that the moment of fate is at hand and Nabucco announces that because of the disloyalty of his subjects, he has decided to overthrow Baal; as for the God of the Hebrews, he had already been overthrown. There is now no God but Nabucco himself.

Zaccaria reproves him for his blasphemy, whereupon Nabucco orders him to be taken away to die with his people. At this Fenena declares that she shall die with them as she has embraced the Hebrew faith. Nabucco tries to force her to bow down and worship him, for he is no longer king but God. At the blasphemy there is a noise of thunder and Nabucco falls to the ground in terror. Abigaille picks up and assumes the crown.

ACT III

Scene I: Babylon. Abigaille has taken the throne. The Priest of Baal requests her consent to the destruction of the Hebrews, including Fenena. Nabucco enters distraught; Abigaille orders him to be removed, but he, with a semblance of his old authority, makes to ascend the throne. The others withdraw and Abigaille taunts him into signing a decree for the destruction of the Hebrews. When his request for mercy for Fenena is refused, he tells Abigaille she is not his daughter, but a slave. He searches in his bosom for the document of proof and, when he cannot find it, Abigaille disdainfully produces it and tears it up. The sound of trumpets proclaims the doom of the Hebrews. Nabucco calls for his guards; when they appear he finds they are not his but Abigaille's, and have come to take him under arrest.

Scene II: By the waters of Babylon. The Jews, in one of the most famous choruses in opera, lament for their homeland *Va, pensiero sull' ali dorate*. Zaccaria reproves them for their despair and prophesies the destruction of Babylon.

ACT IV

Scene I: Nabucco has just awakened from a dream that he has been pursued like a hunted animal. He seems to hear the sound of battle and cries for his sword. He hears the name of Fenena called and rushes to the window. He realises to his horror that she is being led to her death and that he is imprisoned and cannot go to her aid. He falls on his knees and contritely prays to Jehovah for pardon. Abdallo enters with his warriors and Nabucco, now restored to sanity, leads them out to set all to right.

Scene II: The hanging gardens of Babylon, with the great image of Baal. Fenena is led on to her death and Zaccaria exhorts her to seek a martyr's crown. Just as the sacrifice is about to be made Nabucco rushes in and orders them to stop. He commands his men to overthrow the statue of Baal, but it crashes to the ground of its own accord. Nabucco proclaims that the Hebrews are to return to their native land where he shall build them a new Temple. He declares his repentance and informs them that Abigaille had lost her reason and drunk poison. The Hebrews sing a song of praise to the Almighty. In a very brief scene Abigaille, dying, enters, confesses her faults, blesses the lovers and expires.

Monday 19th April

Friday 23rd April

Monday 26th

NABUCCO

An Opera in Four Acts by Giuseppe Verdi

Libretto by Temistocle Solimani

Première at the Teatro alla Scala

CAST IN ORDER OF APPEARANCE

Zaccaria, High Priest of Jerusalem

Fenena, daughter of Nabucco

Ismaele, nephew of the King of Jerusalem

Abigaille, a slave, believed to be Nabucco's elder daughter

Nabucco, King of Babylon

High Priest of Babylon

Anna, sister of Zaccaria

Abdallo, old retainer of Nabucco

Hebrews, Babylonians, Priests,

RTE SYMPHONY ORCHESTRA

(By kind permission of RTE)

Conductor: NAPOLEONE ANNOVAZZI

Act One

The Temple at Jerusalem

INTERVAL — 15 Minutes

Act Two

Scene One: The Royal Palace of Babylon

Scene Two: A hall in the Palace

INTERVAL — 15 Minutes

SYNOPSIS OF THE PLOT
Jerusalem and Babylon

A warning bell will ring five minutes and two

April

Wednesday 28th April

Friday 30th April

JCCO

Giuseppe Verdi 1813-1901

stocle Solera

a, Milan, on 9th March, 1842

OF APPEARANCE

AURIO TOMICICH

MARY SHERIDAN

ANTONIO BEVACQUA

LORENZA CANEPA

LICINIO MONTEFUSCO

SEAN MITTEN

DYMPNA CARNEY

BRENDAN CAVANAGH

Soldiers, Nobles and Elders

ORCHESTRA

(the RTE Authority)

Producer and Designer: DARIO MICHELI

SCENES

ylon, 586 B.C.

Act Three

Scene One: The Hanging Gardens of Babylon

Scene Two: On the Banks of the Euphrates

INTERVAL — 15 Minutes

Act Four

Scene One: A room in the Royal Palace of Babylon

Scene Two: The Hanging Gardens of Babylon

minutes prior to the end of each Interval

**FOR
GAIETY THEATRE**

Stage Manager : PADDY JONES

Assistant Stage Manager : GEORGE McFALL

Chief Electrician : SEAN BURKE

Press Officer : JACK O'CONNOR

Lighting Equipment by Bourke-Strand Electric Ltd.

The public may leave at the end of the performance by all Exit doors. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. (Copy of by-laws).

The taking of photographs in the auditorium is strictly forbidden.

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improvements to be made in the standard of its productions.

Dublin Grand Opera Society

Spring Season '82

Nightly at 7.30 p.m.

La Favorita (Donizetti)

April 12th, 14th, 16th, 20th & 22nd

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Tosca (*Puccini*)

April 13th, 15th, 21st & 24th

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Nabucco (Verdi)

April 19th, 23rd, 26th, 28th & 30th

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L'Elisir d'Amore (*Donizetti*)

April 27th & 29th and May 1st

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Saturday 17th April at 8 p.m.

Operatic Concert

Piero Cappuccilli (*Baritone*)

with the Radio Eireann Symphony Orchestra

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they'll be waiting at the table specially reserved for you.

After the show our bars remain open, so you can enjoy further relaxation in congenial company.

And perhaps propose another toast—a toast to your next visit.



Gaiety